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A READER'S GUIDE
TO
MODERN ART
compiled by
Robert B. Harshe

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FOREWORD

The appreciation of Fine Arts in the United States has, especially within the last decade, been marked by a steady growth. It has been fostered by the art sections of Women's Clubs, by art exhibitions including the innovation of the traveling exhibit, by intelligent instruction in our schools, and by the mushroom-like appearance of museums throughout our country. Coincident with this growth there has appeared a wealth of critical material in magazines and books treating particularly with the work of modern artists.

The Reader's Guide to Modern Art, while it was compiled primarily as an index to the artists who would be represented in the Palace of Fine Arts at the Panama-Pacific International Exposition, is an attempt to systematize this accessible bibliographical material and to give in compact form a review of modern art. A skeleton outline is sketched of the art epochs in each country which becomes broader and more detailed as the art of the last ten years is reached. Naturally, sins of omission will be apparent, but, in the main, these are due to the fact that few available references could be found treating with the work of the illustrious unknown.

For this reason I greatly regret that it has been found impossible to mention the very noteworthy art of Servia, Poland or that of our South American neighbors, as well as individual artists among our younger men whose agile modesty has, up to the present time, enabled them to dodge the spotlight of publicity. The intelligent critic, and in this category may I not include you, Dear Reader? (for no one but an intelligent critic can be brought to read a foreword) will mark and perhaps cavil at the inclusion of Makart and Bocklin as German painters, of Segantini as an Italian, of Whistler and Sargent as Americans, of Fortuny as a Spanish artist. This result, D. R., was arrived at by the well known and infallible method of flipping buffalo nickels, "best two out of three," thereby determining, for all time to come, the exact status of these cosmootpolhybriditteranean gentlemen.

R. H.

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ABBREVIATIONS

- Arch. Rec.—Architectural Record.
Art. and Dec.—Arts and Decoration.
Art Jour.—Art Journal.
Cent.—Century.
Chau.—Chautauquan.
Cur. Lit.—Current Literature.
Delin.—Delineator.
Good H.—Good Housekeeping.
Harp. W.—Harper's Weekly.
Harper—Harper's Magazine.
Int. Studio—International Studio.
Isham—Isham's History of American Painting.
M. of Art or Mag. of Art—Magazine of Art.
Muther—Muther, R. History of Nineteenth Century Painting.
New Eng. M.—New England Magazine.
Rev. of Rev's—Review of Reviews.
Scrib. or Scrib. M.—Scribner's Monthly Magazine.

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Davis, Francis Murphy, Birge

Harrison, John Carlsen, Emil

Carlsen, Snell, Coffin, J. Apple-

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Dow, H. Murphy.

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Meakin, L. H.

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Bartlett, Frederick C.

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Mue, Dixon, Breuer.

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Cost Smith.**Couse, E. Irving.**

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Arena, Mr. '08.
- Ruckstuhl, Frederick Wellington.**
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- Kemeys, Edward.**
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- Potter, Edw. C.**
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- Proctor, Phimister A.**
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MEMBERS OF THE VIENNA SECESSION: Kellner, Frank, Ederer, Bacher, Konig, Haenisch.

Bacher, Rudolf.
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Chialiva, L.

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Conconi, L.
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Grabar, Igor.

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Maliavine, Philip.

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Troubetsky, Prince Paul.

Craftsman, My. '11.

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Aronson, Naom.

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Eugene, Prince.

Int. Studio, v. 12, p. 162; v. 22, p. 99; v. 45, p. 174.

ANIMAL PAINTERS: Wennerberg, Brandellus, Arsenius, Liljefors.

Muther, R. History of Modern Painting, chap. XVII.

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Bjorck, O.

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Hallstrom, Gunnar.

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Preyer, Milles, Blomberg.

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Borjeson, Prof. Joh.

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Blomberg, Sigrid.

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Laurin, T., in Int. Studio Special No., Etching, Mezzotint and Dry-Point.

Zorn, A.

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Molin, H. J.

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Sparre, Louis.

Int. Studio, v. 26, p. 31; v. 34, p. 245.

Boberg, F.

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MODERN PAINTERS: Hodler, Amiet, Boss, Buri, Cardinaux, Osswald, Colombi, Wurtemburger, Giacometti, Silvestri, Giron, Duval, Menn, Perrier, Burnand.

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Welti, Albert.

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Dunand, John.

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